

Herrn J. H. Goldschmid

in Winterthur

freundlichst zugeeignet.

LEICHTE TRIOS

für

zwei Violinen und Violoncell oder Viola.

Componirt von

C. WICHTL.

OP. 13.

N° 1. G dur. N° 2. C dur. N° 3. F dur.

Mk. 2. 60.

Mk. 3. 50.

Mk. 3. 60

Eigenthum des Verlegers

OFFENBACH^a/M, bei JOH. ANDRÉ

VIOLINO 1^{mo}.

G. Wichtl, Op. 13 N° 3.

All^o con brio.

TRIO.

The score is written for Violino 1^{mo} and consists of 12 staves. The key signature is one sharp (F#), and the time signature is 3/4. The tempo/mood is marked "All^o con brio." The piece is labeled "TRIO." at the beginning. The notation includes various dynamics such as *ff* (fortissimo), *f* (forte), *p* (piano), and *cresc.* (crescendo). There are also articulation marks like accents and slurs, and fingerings indicated by numbers 2, 3, and 4. The piece ends with a double bar line.

VIOLINO 1^{mo}

ff *f* *poco rit.* *f* *p* *mf* *cres.*

pp *f* *sf* *pp* *cres.* *f* *fz* *fz* *cres.*

ff *fz* *fz* *p*

f

VIOLINO 1^{mo}

3

This page of a musical score for Violino 1^{mo} contains ten staves of music. The notation is in treble clef with a key signature of one flat (B-flat). The music features a variety of rhythmic patterns, including sixteenth and thirty-second notes, as well as slurs and phrasing marks. Dynamic markings such as *p* (piano), *ff* (fortissimo), *fz* (forzando), *fp* (forzando piano), *cres.* (crescendo), and *f* (forte) are used throughout. Fingerings are indicated by numbers 1-4, and some passages include triplets or other specific rhythmic groupings. The score concludes with a double bar line.

VIOLINO 1^{mo}

Larghetto.

p *dolce.*

cres. *f*

p

cres. *f* *fi* *fi* *p* *f*

pp

p *fp*

fp *f*

fi *fi* *ff* *p*

p *dolce.*

VIOLINO 1^{mo}

5

Violino 1^{mo} staff system 1-5. The music is in G minor (one flat) and 2/4 time. It features a series of sixteenth-note runs and slurs. Dynamics include *cres.*, *f*, *fx*, *p*, *f*, and *pp*. The fifth measure of the system ends with a double bar line.

Presto.

RONDO. Violino 1^{mo} staff system 6-10. The music is in 2/4 time. It features a series of sixteenth-note runs and slurs. Dynamics include *p*, *cres.*, *p*, *cres - -*, *cen - - do.*, *p*, *pp*, *mf*, *p*, *pp*, *p*, and *f*. The tenth measure of the system ends with a double bar line.

VIOLINO 1^{mo}

Violino 1^{mo} musical score, measures 1-24. The score is written in treble clef with a key signature of one flat (B-flat). The tempo is marked *f* (forte). The score includes various dynamic markings: *f*, *ff*, *p*, *sp*, *fz*, *ff*, *fz*, *p*, *pp*, *cres.*, and *p*. The notation includes eighth notes, sixteenth notes, and chords. The score is divided into measures by bar lines, with repeat signs and first/second endings indicated. The final measure of the page is marked with a double bar line and a repeat sign.

VIOLINO 2^{do}

1

All^o con brio.

G. Wichtl, Op. 11, N^o 3.

TRIO.

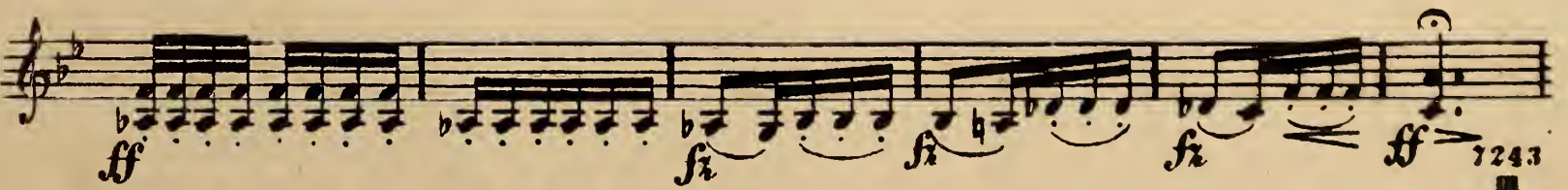
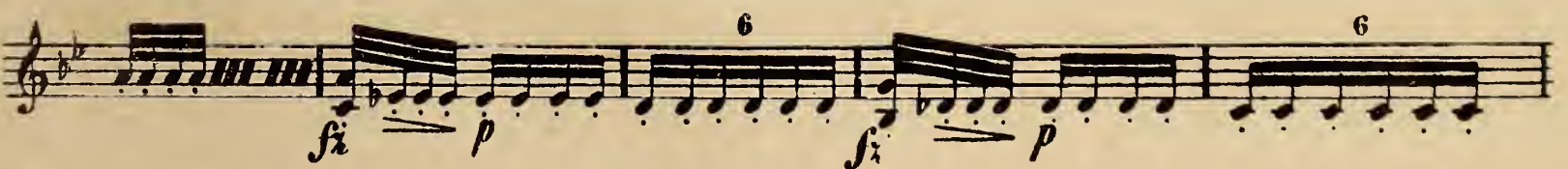
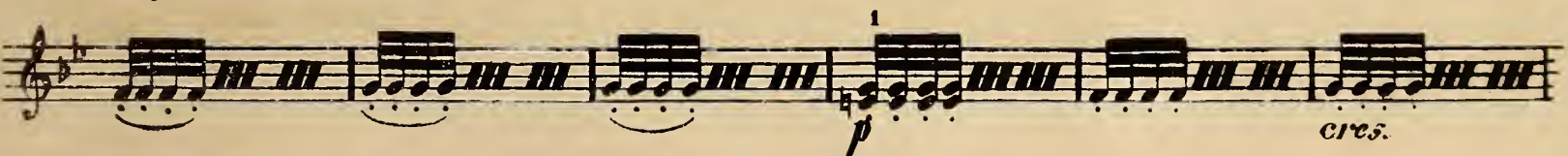
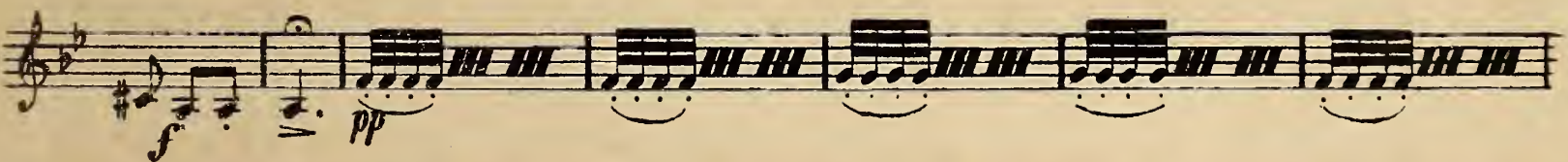
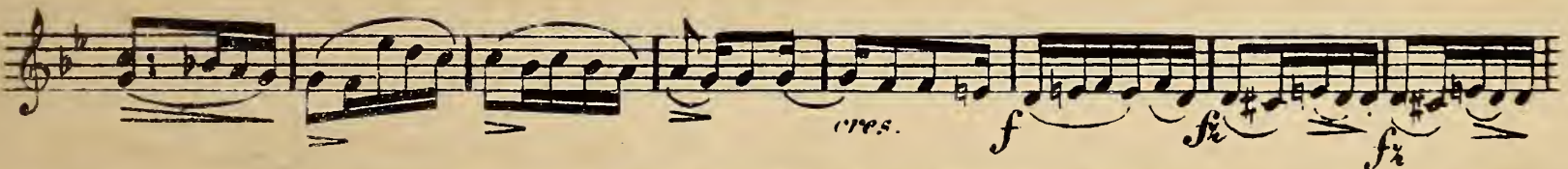
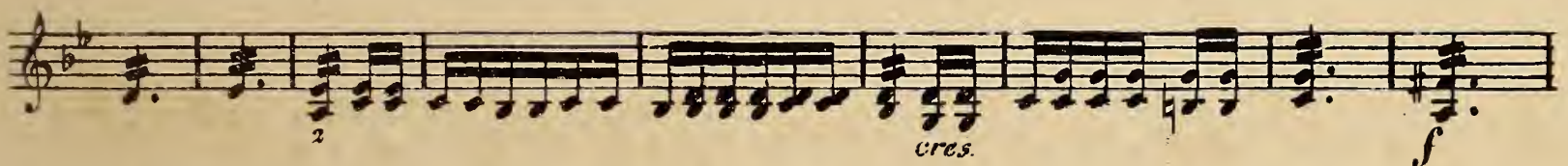
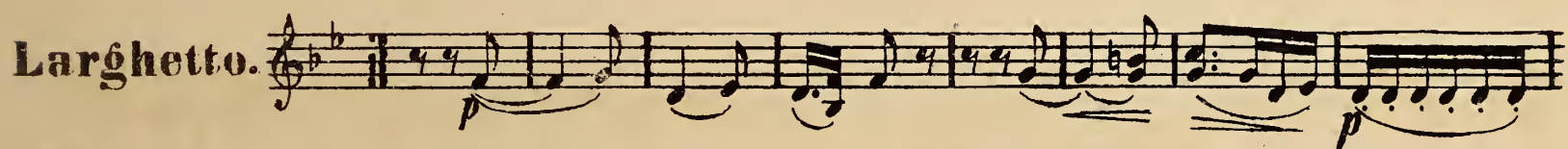
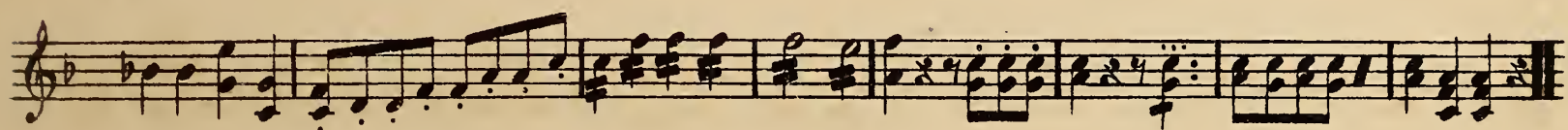
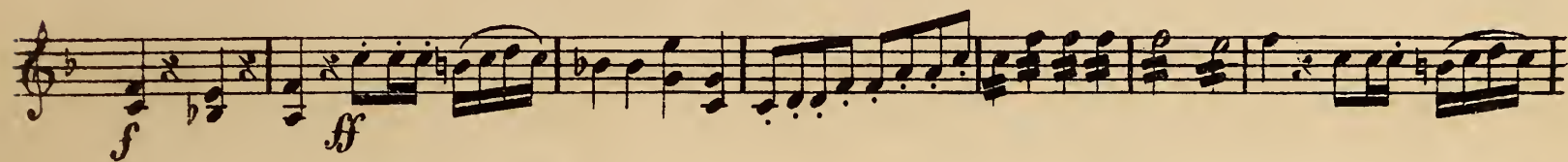
The musical score is written for Violino 2do and consists of ten staves. The key signature is one sharp (F#), and the time signature is 3/4. The tempo/mood is marked 'All^o con brio.' The piece is identified as 'G. Wichtl, Op. 11, N^o 3.' The section is labeled 'TRIO.' at the beginning. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The dynamics used are *f* (forte), *fz* (forzando), *p* (piano), and *ff* (fortissimo). There are also markings for *cres-* (crescendo) and *poco rit.* (poco ritardando). The score ends with a double bar line and a final chord.

VIOLINO 2^{do}.

This page contains ten staves of musical notation for Violino 2do. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamic markings are present throughout the score, including *p*, *pp*, *mf*, *cresc.*, *f*, *ff*, and *R*. The key signature is one flat (B-flat), and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as longer note values. Some staves contain repeated rhythmic figures, and there are several instances of slurs indicating phrasing. The overall style is characteristic of classical or romantic era violin music.

VIOLINO 2^{do}

3



VIOLINO 2^{do}

This page contains the musical score for Violino 2do, page 4. It features ten staves of music. The first nine staves are in 4/4 time and contain various musical notations including eighth notes, sixteenth notes, and triplets. Dynamic markings such as *p*, *fz*, *pp*, *cres*, and *f* are present. The tenth staff is in 4/4 time and contains a repeat sign followed by the word "RONDO." and a key signature change to one sharp (F#). The tempo marking "Presto." is placed above the first staff of the Rondo section. The page number "7243" and the Roman numeral "III" are located at the bottom right.

p *p* *cres* - *f* *fz* *fz* *pp* *p* *pp* *p* *pp* *Presto.* **RONDO.** *p* *cres.* *p* *cres* - - -

7243
III

cen- do

p *pp* *mf*

p *pp* *p*

f *f*

ff *p* *p* *p*

ff *p* *p* *ff* *p* *p* *ff* *p* *p*

ff *ff* *f* *ff* *ff*

ff *ff* *f* *ff* *ff*

p

VIOLINO 2^{do}

This page of a musical score for Violino 2^{do} contains 14 staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one flat (B-flat). The score begins with a piano (*p*) dynamic and includes several passages of piano (*pp*) and fortissimo (*ff*) dynamics. There are also markings for crescendo (*cres.*) and decrescendo (*decres.*). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and some complex passages with triplets and sixteenth-note runs. The score concludes with a final double bar line and a *pp* dynamic marking.

p *pp* *cres.* *p* *cres.* *p* *cres.* *pp* *pp* *ff* *ff* *ff* *ff* *pp* *ff*

VIOLONCELLO.

1

All^o con brio.

G. Wichtl, Op: 13 N^o 3.

TRIO.

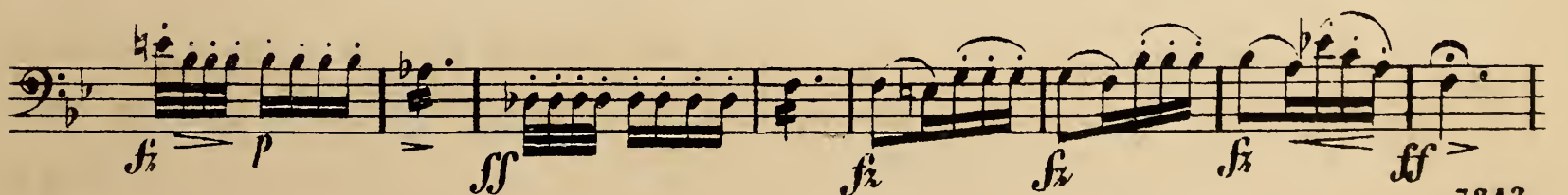
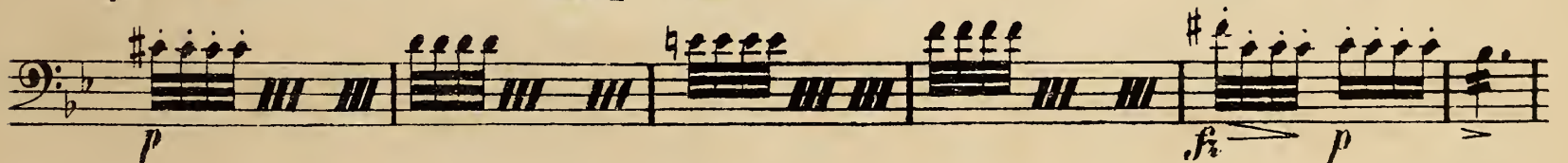
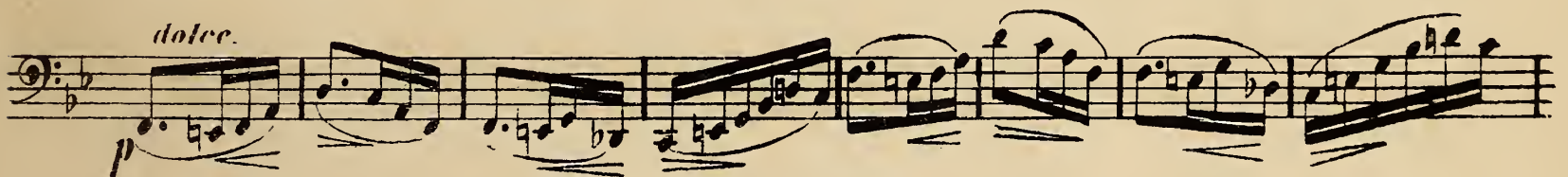
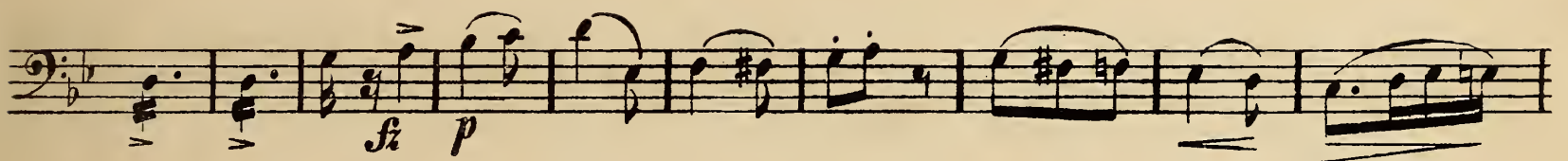
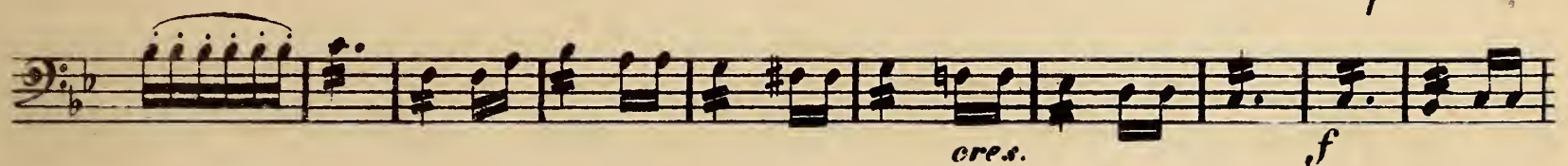
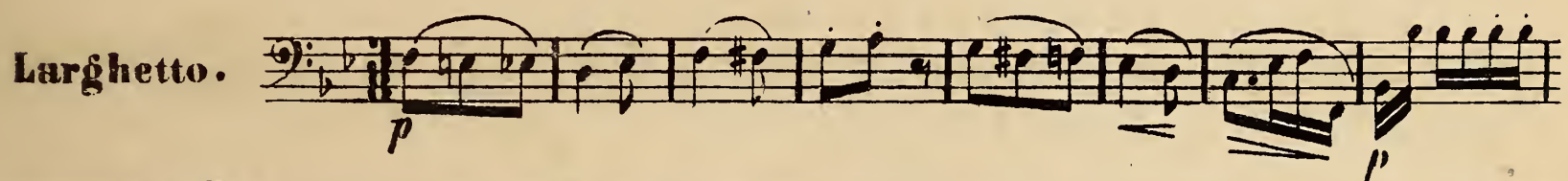
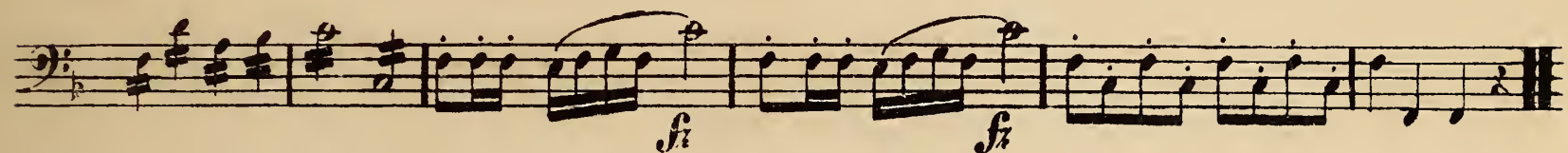
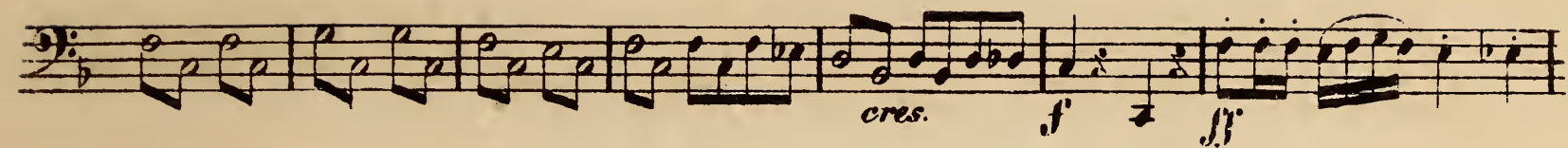
f *fx* *fx* *fx* *p* *f* *fx* *fx* *pizz.* *arco.* *cres. -* *f* *ff* *fx* *fx* *ff* *f* *poco rit.* *f*

VIOLONCELLO.

A musical score for Violoncello, page 2. The score consists of ten staves of music. The first staff begins with a piano (*p*) dynamic and features a melodic line with eighth notes. The second staff includes dynamics of mezzo-forte (*mf*), crescendo (*cres.*), forte (*f*), and fortissimo (*ff*). The third staff continues with a crescendo (*cres*) and features a melodic line with eighth notes. The fourth staff begins with a forte (*f*) dynamic and features a melodic line with eighth notes. The fifth staff begins with a fortissimo (*ff*) dynamic and features a melodic line with eighth notes. The sixth staff begins with a fortissimo (*ff*) dynamic and features a melodic line with eighth notes. The seventh staff begins with a piano (*p*) dynamic and features a melodic line with eighth notes. The eighth staff begins with a forte (*f*) dynamic and features a melodic line with eighth notes. The ninth staff begins with a fortissimo (*ff*) dynamic and features a melodic line with eighth notes. The tenth staff begins with a piano (*p*) dynamic and features a melodic line with eighth notes.

VOLONCELLO.

3



VIOLONCELLO.

p

cres. *f* *fz*

dolce. *p* *f* *p*

p

p

dim. *pp*

RONDO. *Presto.* *p*

p

cres. *p*

cres. *cen* *do.* *p*

VIOLONCELLO.

5

Violoncello musical score page 5. The score is written in bass clef with a key signature of one flat (B-flat). It consists of ten staves of music. The first staff begins with a treble clef and a key signature change to one sharp (F-sharp), then returns to bass clef. The music features various dynamics including *pp*, *mf*, *fi*, *p*, *f*, *sp*, *fz*, and *ff*. There are also articulation marks like accents and slurs, and a first ending bracket labeled '1' on the first staff. The piece concludes with a double bar line and repeat signs on the final staff.

VIOLONCELLO.

p *pp* *cres.* *p* *cres.* *p* *pp* *p* *cres.* *f*

VOLONCELLO.

7

This page of a musical score for Violoncello (Cello) contains ten staves of music. The notation is in bass clef with a key signature of one flat (B-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings are used throughout to indicate volume changes: *f* (forte) at the beginning of the first staff, *fp* (fortissimo piano) in the fourth and fifth staves, *f* (forte) in the fifth and sixth staves, *fz* (forzando) in the sixth and seventh staves, *ff* (fortissimo) in the seventh and eighth staves, and *pp* (pianissimo) in the tenth staff. The score concludes with a double bar line. The page number '7' is located in the top right corner.

VIOLA.

1

All^o con brio. (In Ermanglung des Violoncell's.)

G. Wichtl, Op. 13 N^o 3.

TRIO.

The musical score for the Trio section is written for Viola. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo and mood are indicated as 'All^o con brio.' and the instrumentation is noted as '(In Ermanglung des Violoncell's.)'. The composer is G. Wichtl, Op. 13 N^o 3.

The score consists of ten staves of music. The first staff begins with a forte (*f*) dynamic and a series of eighth notes. The second staff continues with a forte (*f*) dynamic and a series of eighth notes. The third staff features a forte (*f*) dynamic and a series of eighth notes. The fourth staff continues with a forte (*f*) dynamic and a series of eighth notes. The fifth staff features a forte (*f*) dynamic and a series of eighth notes. The sixth staff continues with a forte (*f*) dynamic and a series of eighth notes. The seventh staff features a forte (*f*) dynamic and a series of eighth notes. The eighth staff continues with a forte (*f*) dynamic and a series of eighth notes. The ninth staff features a forte (*f*) dynamic and a series of eighth notes. The tenth staff concludes with a forte (*f*) dynamic and a series of eighth notes.

Key dynamics and markings include:

- f* (forte) at the beginning of the first staff and throughout the piece.
- ff* (fortissimo) at the end of the seventh staff.
- p* (piano) at the beginning of the sixth staff.
- pizz.* (pizzicato) at the end of the sixth staff.
- arco.* (arco) at the beginning of the seventh staff.
- cres.* (crescendo) at the beginning of the eighth staff.
- poco rit.* (poco ritardando) at the end of the ninth staff.

VIOLA.

Violin score for Viola part, measures 1-12. The score is written on ten staves. The key signature is one flat (B-flat). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics are: *p* (piano), *pp* (pianissimo), *mf* (mezzo-forte), *cres.* (crescendo), *f* (forte), *ff* (fortissimo), *fz* (forzando), and *p* (piano). The score ends with a double bar line and a repeat sign.

VIOLA.

First system of musical notation for Viola, measures 1-12. The key signature has one flat (B-flat). The first staff contains a melodic line with notes and rests, marked with *cresc.*, *f*, and *ff*. The second staff contains a bass line with notes and rests. The third staff contains a bass line with notes and rests, marked with *fz*.

Larghetto.

Second system of musical notation for Viola, measures 13-24. The key signature has one flat (B-flat). The first staff contains a melodic line with notes and rests, marked with *p*. The second staff contains a bass line with notes and rests, marked with *cresc.* and *f*. The third staff contains a bass line with notes and rests, marked with *fz* and *p*. The fourth staff contains a bass line with notes and rests, marked with *cresc.*, *f*, *fz*, *fz*, *p*, and *f*. The fifth staff contains a bass line with notes and rests, marked with *dolce.* and *p*. The sixth staff contains a bass line with notes and rests, marked with *p*, *cresc.*, *fz*, and *p*. The seventh staff contains a bass line with notes and rests, marked with *fz*, *fz*, *fz*, and *fz*. The eighth staff contains a bass line with notes and rests, marked with *fz* and *p*.

VIOLA.

Measures 1-18 of the Viola part. The music is in G minor (three flats) and 4/4 time. It features a variety of rhythmic patterns including eighth and sixteenth notes, and rests. Dynamics include *p* (piano), *f* (forte), *cres.* (crescendo), *fz* (forzando), *ppf* (pianissimo forte), and *pdolce.* (piano dolce). The piece concludes with a double bar line.

Presto.

RONDO.

Measures 19-32 of the Viola part, marked **RONDO.** and **Presto.** The time signature changes to 2/4. The music is characterized by rapid sixteenth-note passages. Dynamics include *p* (piano), *pp* (pianissimo), *cres.* (crescendo), and *p* (piano). The section ends with a double bar line.

VIOLA.

5

pp *mf* *f* *p* *p*
f
ff
ff
ff
ff
ff
ff
p

VIOLA.

Violin score for Viola part, measures 1-24. The score is written on ten staves. The key signature is one flat (B-flat). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings.

Dynamic markings and performance instructions:

- Measure 1: *p*
- Measure 2: *pp*
- Measure 10: *p*
- Measure 11: *cresc.*
- Measure 12: *p*
- Measure 13: *cresc.*
- Measure 14: *p*
- Measure 15: *cresc.*
- Measure 16: *pp*
- Measure 17: *p*
- Measure 18: *sf*
- Measure 24: *cresc.*
- Measure 25: *f*

VIOLA.

7

f

fp *f* *p* *fp*

f *p* *f*

fz *fz*

fz *ff* *fz*

ff *fz*

pp *ff*

Musique pour l'Alto.

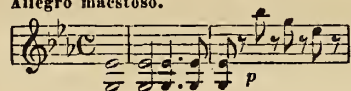
(Musikalien für die Viola).

Duos & Soli pour l'Alto avec accompagnement d'Orchestre.

Berlyn, op. 161. Nocturne in C dur (*Uz maj.*) für Alto principale & Orchester (Stimmen) *M.* 2—
M. —30. *M.* 1.70

Violin-Quintett separat {Viol. I. II. Alto. Vlo. Basso.} *M.* —60
M. —20 —10 —0 —10 —10

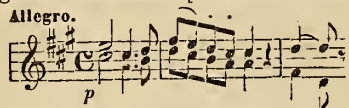
Mozart, op. 104. Symphonie concertante. (Köchel No. 374.) für Alto & Violino principale & Orchester (Stimmen) 16 1/2 Bog.
Allegro maestoso. 5 Bog. 11 1/2 Bog.



Violin-Quintett separat {Viol. I. II. Alto I. II. Vlo.-Basso.} 7 1/2 Bog.
Bog. 2 2 2 1 1/2

Partitur netto *M.* 4.60

Mozart, op. 107. Concert. (Original: Clarinette. [Köchel No. 622.]) arrangirt für Alto principale & Orchester (Stimmen) 15 Bog.
Allegro. 3 Bog. 12 Bog.



Violin-Quartett separat {Viol. I. II. Alto. Vlo.-Basso.} 8 Bog.
Bog. 3 2 1 1/2 1 1/2

Alto & Violon.

Bruni, A. B., op. 25. 3 Duos concert. (moyenne difficulté.) 6 1/2 Bog.

Fiorillo, op. 9. 6 Sonates (Suite des Etudes de Violon op. 3.)
[Kayser] 12 Bog.

Forberg Fr., op. 13. Fantaisies faciles & instructives.

No. 1. Faust (Marguerite) *M.* 2—

No. 2. Il Trovatore *M.* 2—

Haensel, P., op. 4. 3 Thèmes variés *M.* 1.30

Haydn, J., op. 93. 3 Sonates. 6 Bog.

Mozart, op. 28. 2 Duos *G dur, B dur* (Köchel No. 423 & 424.) 7 Bog.

Pichl, op. 18. 6 Duos *A dur, Es dur, Esdur, Fdur, Cdur, Gdur.* (Kayser.) *M.* 3—

Pleyel, op. 48. 6 Sonatines progressives (Kayser) 7 Bog.

— op. 69. 3 grands Duos *C dur, F dur, Es dur,* 8 1/2 Bog.

Schneider, G. A., op. 44. 3 Duos *B dur, D moll, As dur,* *M.* 2.50

— op. 45. 3 Duos *C dur, F dur, G dur* *M.* 2.50

Alto & Piano.

Beethoven, L. v., op. 40. Romanze (Kayser) in *G dur* (*Sol maj.*) *M.* 1.50

— op. 50. Romanze (Kayser) in *F dur* (*Fa maj.*) *M.* 2—

Berlyn, A., op. 161. Nocturne, *M.* 1.50

Berthold, H., op. 2. 3 Lieder ohne Worte *M.* 2.40

Goltermann, G., op. 36. 4 Moreeaux de Salon complets *M.* 3.20

No. 1. Romance *M.* 1— No. 2. Alla Mazurka *M.* 1—

No. 3. Caprice *M.* 1— No. 4. Adagio & Tarantelle *M.* 1—

— Sonatine No. 1. (op. 36c.) in *A dur* (*La maj.*) *M.* 2—

— Sonatine No. 2. (op. 61.) in *G dur* (*Sol maj.*) *M.* 3.60

— op. 56. Andante religioso. in *G dur* (*Sol maj.*) *M.* 1.30

Hill, Wilh., op. 18. complet *M.* 2.60 No. 1. Notturmo *M.* 1.30 No. 2. Scherzo *M.* 1.30 No. 3. Romanze *M.* 1.30

Mozart, op. 107. Concerto. (Original: Clarinette [Köchel No. 622.]) arrangirt für Alto & Piano in *A dur* (*La maj.*) *M.* 5.20

— op. 108. Célèbre Quintuor de Clarinette (Köchel No. 581.) arrangirt für Alto & Piano [Gleichauf] in *A dur* (*La maj.*) *M.* 4.60

Täglichsbeck, op. 49. Concertstück *M.* 3.20

Vieuxtemps, op. 30. Elégie *M.* 2—

Alto & Harmonium.

Goltermann, op. 56. Andante religioso in *G dur* (*Sol maj.*) *M.* 1.30

Soli pour l'Alto.

Rolla, Ant., Idylles *M.* 1.30

Schulen, Méthodes, Etudes pour l'Alto.

Bruni, A. B., Schule, die Grundlehren für dieses Instrument enthaltend, mit 25 Etüden. — Méthode, contenant les principes de cet instrument, et 25 Etudes. — Instruction Book, containing the principles of this instrument, followed by 25 Studies. 8 Bog.

Fritsche, Orchester-Studien. (L'Alto dans l'Orchestre — Orchestra Studies.)

Complet netto *M.* 10—

Cah. I. Mozart-Chélard net. *M.* 3—

Cah. II. Hérol-Grimm net. *M.* 4.50

Cah. III. Wagner-Hofmann net. *M.* 4.50

Kreutzer, 40 Etuden oder Capricen. — 40 Etudes ou Caprices. [Kayser] 15 Bog.

Verlag von Johann André, Offenbach am Main.

VIOLINO 1^{mo}

7

This page of a musical score for Violino 1^{mo} contains ten staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature has one flat (B-flat). The score begins with a *cres.* marking, followed by *sp* and *pp*. The second staff starts with a *p* marking. The third staff ends with a *cres.* marking. The fourth staff features a repeat sign with a first ending bracket labeled '8', with *f* markings before and after. The fifth staff contains *f*, *p*, and *sp* markings. The sixth staff includes *sp* and *f* markings. The seventh staff has *fz* and *ff* markings. The eighth staff begins with a *ff* marking. The ninth staff contains *fz* and *pp* markings. The final staff concludes with a *ff* marking.

Musikalien für Streich-Instrumente.

Für 5 Instrumente:

2 Violons, 2 Altos & Violoncello — 2 Violons, Alto, Violoncello & Basso.

Für 4 Instrumente:

4 Violons — 2 Violons, Alto & Violoncello.

MUSIKALIEN für Violon solo, Alto solo & Violoncello solo siehe spezielles Verzeichniss hierfür.

Für 3 Instrumente:

3 Violons — 2 Violons & Alto — 2 Violons & Violoncello — 2 Violons & Basso — Violon, Alto & Violoncello.

Für 2 Instrumente:

Violon & Alto — Violon & Violoncello — Violon & Basso.

5 Instrumente.

2 Violons, 2 Altos & Violoncello.

- Beethoven, op. 4. Quintuor, Es dur *Mib maj.*
Partitur (Score) net. *M. 1* — Stimmen (Parts) *11 Bog.*
— op. 29. Grand Quintuor, C dur *Domaj.*
Stimmen (Parts) *12 1/2 Bog.*
— op. 81B. Quintuor (früher op. 82) Es dur *Mib maj.*
Partitur (Score) net. *M. 1* — Stimmen *5 1/2 Bog.*
Haydn, op. 88. Quintuor concertant. C dur *Domaj.*
Stimmen (Parts) *8 1/2 Bog.*
Mozart, op. 108. Quintett, A dur *La maj.* (Original-Quintett für Clarinette), (Köchel No. 581) arrangé.
Stimmen (Parts) *7 1/2 Bog.*
— Adagio in B dur *Sib maj.* (Original: Adagio für Blas-Instrumente), (Köchel No. 411) arrangé.
Stimmen (Parts) *3 Bog.*
— 5 Quintette No. 1—5 Partitur (Score) & No. net. *M. 1* — Stimmen (Parts) & No. *9—11 Bog.*

2 Violons, Alto, Violoncello & Basso.

- *Jungmann, op. 335. Im Frühling, (Intermezzo).
Partitur (Score) net. *M. 1* — Stimmen (Parts) *M. 1* —
Mozart, Sérénade in G dur *Sol maj.* Eine kleine Nachtmusik No. 2 der nachgelassenen Werke, (Köchel No. 525)
Stimmen (Parts) *6 1/2 Bog.*
Schütt, Ed., op. 6. Sérénade, D dur *Ré maj.*
Partitur (Score) net. *M. 2* — Stimmen *M. 3, 60*

4 Instrumente.

4 Violons.

- Fritsche, E., op. 3. Marsch-Rondo. Partitur (Score) *50 &*
Stimmen (Parts) *M. 1* —

2 Violons, Alto & Violoncello.

- André, Ant., op. 22. Poissons d'Avril (Aprils-Narren).
A dur *La maj.* Partit. (Score) & Stim. (Parts) net. *M. 1* —
— op. 54. Poissons d'Avril No. 2. B dur *Sib maj.*
Partitur (Score) & Stimmen (Parts) net. *M. 1* —
Banger, G., op. 24. Liebhaber-Quartett. (Potpourris faciles)
Stimmen (Parts) & *M. 4, 20*
* 1. Faust (Marguerite), Gounod. *M. 4, 20*
* 2. Il Trovatore, Verdi. *M. 4, 20*
* 3. Tannhäuser, Wagner. *M. 4, 20*
* 4. Martha, Flotow. *M. 4, 20*
* 5. Les Huguenots, Meyerbeer. *M. 4, 20*
* 6. Orphée, Offenbach. *M. 4, 20*
* 7. Freischütz, Weber. *M. 4, 20*
* 8. Stumme (Muette) (Masaniello), Auber. *M. 4, 20*
* 9. Graziella (Mariée), Lecocq. *M. 4, 20*
* 10. Dr. Piccolo (Pompon), Lecocq. *M. 4, 20*
* 11. Don Juan, Mozart. *M. 4, 20*
* 12. Norma, Bellini. *M. 4, 20*
* 13. Sonnambula, Bellini. *M. 4, 20*
* 14. Sommernachtsstraum, Mendelssohn. *M. 4, 20*
* 15. Lohengrin, Wagner. *M. 4, 20*
* 16. Preciosa, Weber. *M. 4, 20*
* 17. Hochländer, Holstein. *M. 4, 20*
* 18. Favorite, Donizetti. *M. 4, 20*
* 19. Dame blanche, Boieldieu. *M. 4, 20*
* 20. Fille du Régiment, Donizetti. *M. 4, 20*

- Beethoven, 11 Quartette, op. 18, No. 1—6, op. 9, No. 1—3, op. 74, op. 95 in einzelnen Nummern.
Partitur (Score) & No. net. *M. 1* —
Stimmen (Parts) & No. *8—12 Bog.*

- Andante favori (No. 35) F dur *Fa maj.*
Stimmen (Parts) *3 Bog.*
Büchler, Ferd., op. 12. Sérénade facile. D dur *Ré maj.*
Stimmen (Parts) *M. 4, 20*
Dietz, F. W., op. 17. D dur *Ré maj.* Stimmen (Parts) *M. 4, 40*
Görner, H. E., op. 7. Leichtes Quartett. (Quatuor facile).
G dur *Sol maj.* Stimmen (Parts) *M. 1, 30*

- Haydn, J., 30 ausgewählte Quartette.
Stimmen (Parts) in Mappe *150 Bog.*
No. 1—30 in einzelnen No. Stimmen (Parts)
à No. *5—8 Bog.*
Holter, I., op. 1. Es dur *Mib maj.* Partitur (Score) net. *M. 2* —
Stimmen (Parts) *M. 6, 20*

- Mozart, op. 94. 6 leichte Quartette.
Partitur (Score) compl. net. *M. 2* —
Stimmen (Parts) compl. *21 Bog.*
No. 1—6 in einzelnen No. Stimmen (Parts)
à No. *4 & 5 Bog.*

Mozart, 10 berühmte Quartette mit der Fuge.
Partitur (Score) compl. net. *M. 9* —
Stimmen (Parts) compl. *70 Bog.*

No. 1—10 in einzelnen Nummern:
Partitur (Score) & No. net. *M. 1* —
Stimmen (Parts) & No. *7—10 Bog.*

— Sérénade in G dur *Sol maj.* Eine kleine Nachtmusik (No. 2 der nachgelassenen Werke) (Köchel No. 525)
Stimmen (Parts) *6 1/2 Bog.*

Ouvertures (Busch). Stimmen (Parts)

- * 1. Stumme (Muette) (Masaniello), Auber. *M. 1, 50*
- * 2. Egmont, Beethoven. *M. 1, 50*
- * 3. Fidelio, Beethoven. *M. 1, 50*
- * 4. Calife de Bagdad, Boieldieu. *M. 1, 50*
- * 5. Dame blanche, Boieldieu. *M. 1, 50*
- * 6. Deux Journées (Wasserträger), Cherubini. *M. 1, 50*
- * 7. Zampa, Hérold. *M. 1, 50*
- * 8. Così fan tutte, Mozart. *M. 1, 50*
- * 9. Don Juan, Mozart. *M. 1, 50*
- * 10. Entführung (Il Seraglio), Mozart. *M. 1, 50*
- * 11. Figaro, Mozart. *M. 1, 50*
- * 12. Idomeneo, Mozart. *M. 1, 50*
- * 13. Schauspiel-Director (Impressario), Mozart. *M. 1, 50*
- * 14. Titus, Mozart. *M. 1, 50*
- * 15. Zauberflöte (Flöte enchantée), Mozart. *M. 1, 50*
- * 16. Barbier de Séville, Rossini. *M. 1, 50*
- * 17. Othello, Rossini. *M. 1, 50*
- * 18. Tancredi, Rossini. *M. 1, 50*
- * 19. Freischütz, Weber. *M. 1, 50*
- * 20. Preciosa, Weber. *M. 1, 50*
- * 21. Stradella, Flotow. *M. 1, 50*
- * 22. Rubezahl, Flotow. *M. 1, 50*
- * 23. Hussiten vor Naumburg, André. *M. 1, 50*
- * 24. Norma, Bellini. *M. 1, 50*
- * 25. Orphée aux enfers, Offenbach. *M. 1, 50*
- * 26. Nachtlager (Nuit à Grenade), Kreutzer. *M. 1, 50*
- * 27. Oberon, Weber. *M. 1, 50*
- * 28. La Gazza ladra, Rossini. *M. 2, 50*
- * 29. Maçon (Maurer & Schlosser), Auler. *M. 1, 50*
- * 30. Jubel-Ouverture (Jubilée), Weber. *M. 2, 50*
- * 31. Sargino, Paer. *M. 1, 50*
- * 32. Montecchi & Capuletti (Rom. & Jul.), Bellini. *M. 1, 50*
- * 33. Italiana in Algeri, Rossini. *M. 2, 50*
- * 34. Euryanthe, Weber. *M. 2, 50*
- * 35. Cenerentola, Rossini. *M. 2, 50*
- * 36. Jean de Paris, Boieldieu. *M. 2, 50*

Ries, H., op. 20. 2 Quatuors faciles. Stimmen (Parts) *M. 3* —
Rode, Quatuor No. 1 (op. 11). Es dur *Mib maj.*
Stimmen (Parts) *M. 3, 60*

*Rüfer, Ph., op. 20. D moll *Ré min.* Partitur (Score) net. *M. 4, 50*
Stimmen (Parts) net. *M. 7, 50*

Spohr, L., op. 84. 3 Quatuors, N. Ed. compl. *M. 15* —
No. 1. D moll *Ré min.* *M. 6* —
" 2. As dur *La b maj.* *M. 6* —
" 3. H moll *Si min.* *M. 6* —

3 Instrumente.

3 Violons.

- Fritsche, E., op. 3. Marsch-Rondo. Partitur (Score) *M. 50* —
Stimmen (Parts) *M. 80*
Wiehl, op. 79. 3 Trios faciles. No. 1. C dur *Domaj.* *M. 2, 60*
No. 2. G dur *Sol maj.* *M. 2, 60* No. 3. D dur *Ré maj.* *M. 2, 60*

2 Violons & Alto.

- Beethoven, op. 25. Sérénade. D dur *Ré maj.* (Original:
Flauto, Violon & Alto) arrangé. *6 Bog.*
Wiehl, op. 13. Trios faciles. No. 1. G dur *Sol maj.* *M. 2, 60*
No. 2. C dur *Domaj.* *M. 3, 60* No. 3. F dur *Fa maj.* *M. 3, 60*
— op. 83. 3 Trios faciles. No. 1. B dur *Sib maj.* *M. 3, 20*
No. 2. D dur *Ré maj.* *M. 3, 20* No. 3. G dur *Sol maj.* *M. 3, 20*

2 Violons & Violoncello.

Beethoven, op. 25. Sérénade. D dur *Ré maj.* (Original:
Violon, Flauto & Alto) arrangé. *6 Bog.*

Kreutzer, R., op. 15. 3 Trios brillants.

(I. Livraison des Trios). *10 Bog.*

Mozart, Trio facile, B dur *Sib maj.* (Oeuvre posth.).
(Köchel No. 266). *3 Bog.*

Ouverture, Barbier de Séville, Rossini. *M. 1, 50*

Schmitt, Aloys, op. 135. No. 1. Es dur *Mib maj.* *M. 2* —
No. 2. D moll *Ré min.* *M. 2* —

Vanhall, J., 15 Trio faciles. *5 Bog.*

Viotti, J. B., op. 18. 3 Trios, complet *13 Bog.*

Wiehl, op. 13. 3 Trios faciles. No. 1. G dur *Sol maj.* *M. 2, 60*
No. 2. C dur *Domaj.* *M. 2, 60* No. 3. F dur *Fa maj.* *M. 3, 60*

— op. 83. 3 Trios faciles. No. 1. B dur *Sib maj.* *M. 3, 20*
No. 2. D dur *Ré maj.* *M. 3, 20* No. 3. G dur *Sol maj.* *M. 3, 20*

2 Violons & Basso.

Mozart, Trio facile, B dur *Sib maj.* (Oeuvre posthume).
(Köchel No. 266) *3 Bog.*

Violon, Alto & Violoncello

- Beethoven, op. 3. Grand Trio. Es dur *Mib maj.* *9 Bog.*
— op. 8. Sérénade. D dur *Ré maj.* *6 Bog.*
— op. 9. 3 Trios, complet *16 1/2 Bog.*
No. 1. G dur *Sol maj.* *6 Bog.*
No. 2. D dur *Ré maj.* *6 1/2 Bog.*
No. 3. C moll *Do min.* *6 Bog.*
— op. 25. Sérénade. D dur *Ré maj.* (Original:
Flauto, Violon & Alto) arrangé. *6 Bog.*
Haydn, Jos., op. 53. 3 Trios. *7 Bog.*
Mozart, op. 19. Grand Trio, Es dur *Mib maj.* (Diverti-
mento). (Köchel No. 563). *10 Bog.*
— 3 Trios (II. Oeuvre des Trios) arrangé. *14 Bog.*
Pleyel, op. 11. 3 Trios concertants. *7 Bog.*

2 Instrumente.

2 Violons.

☞ Siehe spezielles Verzeichniss hierfür. ☜

Violon & Alto.

- Bruni, A. B., op. 25. 3 Duos concert. de moyenne difficulté.
6 1/2 Bog.
Fiorillo, op. 9. 6 Sonates (Suite des Etudes de Violon,
op. 3). *12 Bog.*
Forberg, Fr., op. 13. Fantaisies faciles & instructives.
*No. 1. Faust (Marguerite) Gounod *M. 2* —
*No. 2. Il Trovatore, Verdi. *M. 2* —
Haydn, J., op. 93. 3 Sonates *6 Bog.*
Mozart op. 28. 2 Duos (Köchel No. 423/24). *7 Bog.*
Piehl, op. 18. 6 Duos *M. 3* —
Pleyel, J., op. 48. 6 Sonatines progressives. *7 Bog.*
— op. 69. 3 grands Duos. *8 1/2 Bog.*

Violon & Violoncello.

- Beethoven, Rondo No. 2. (Orig.-Piano.) arrangé.
G dur *Sol maj.* *M. 1, 30*
Bohrer, les frères, 4 Duos concertants.
Cah. I. (No. 1. D dur *Ré maj.* } *M. 5, 20*
(No. 2. G moll *Sol min.* }
Cah. II. (No. 3. G dur *Domaj.* } *M. 4, 20*
(No. 4. Es dur *Mib maj.* }
*Dotzner, op. 110. Duo concert. sur „La Muette de Portici“
(Masaniello) d'Auber *M. 2* —
— *op. 124. Duo concert. sur l'Opéra „Tell“ *M. 1* —
Forberg, Fr., op. 13. Fantaisies faciles & instructives.
*No. 1. Faust (Marguerite) Gounod *M. 2* —
*No. 2. Il Trovatore, Verdi. *M. 2* —
Hoffmann, H. A., op. 5. Cah. I. 3 Duos. *M. 4, 20*
Cah. II. 3 Duos. *M. 4, 20*
— op. 6. 2 Duos. *M. 3, 60*
Kreutzer, R., op. 16. 3 Sonates. *M. 3, 60*
— op. 17. 3 Sonates. *M. 3, 60*
Romberg, B., 3 Thèmes de Mozart, variés, *M. 3, 60*
Wiehl, op. 19. 6 Duos faciles & progr. Cah. 1. 2. à *M. 2, 60*

Violon & Basso.

- Kreutzer, R., op. 16. 3 Sonates. *M. 3, 60*
— op. 17. 3 Sonates. *M. 3, 60*

☞ Siehe spezielles Verzeichniss hierfür. ☜

Violoncello & Basso.

- Romberg, B., op. 43. 3 Sonates faciles & progress. *M. 4, 60*

Verlag von JOHANN ANDRÉ, Offenbach am Main.

* Ne se vendent pas en France.